

New Mission News

COMFORTING THE AFFLICTED AND AFFLICTING THE COMFORTABLE SINCE 1980 • FEBRUARY 2000



Maya Cosmology by Mario Joel

Building Boom

There's no end in sight for the Mission's rapid transformation

By Judy West

The Planning Commission determined in January that a new, five-story Bryant Square Office Project proposed at 20th and Bryant will have "no significant impact" on the environment. Who's environment are they talking about, southern California's? How can these political appointees look us in the face and say these huge new projects will not have a significant impact on this neighborhood! Unfortunately, the State mandates that projects be evaluated as to how they will impact only the *physical* environment. The Commission is not required to address the socioeconomic impacts, and they don't.

At the public hearing, increasingly frustrated speakers complained that development projects are evaluated within a narrow framework so that the "cumulative impacts," on traffic, parking, land use, competing economic interests, etc., are rarely found to have any "significant" impact. And without an honest assessment of the broad reaching impacts on the City, nothing is being done to mitigate the negative consequences of the increased demand on nearly everything.

It's clear that the Brown administration considers the huge influx of money and real estate development by and for the multi-media and Internet industry worth the sacrifice of those who are not participating in the Internet revolution. Some of you may remember that Frank Jordan's

administration tried to make the Northeast Mission Industrial Zone (NEMIZ) a Biotech only zone, which was all the rage in the early 1990's. One thing we need to face up to is that most of the accepted environmental policies recommend increasing density in our urban centers and the slow-down of suburban sprawl into wetlands and agricultural areas. Unfortunately we in San Francisco, and especially here in the Mission, are at ground zero.

The map on page 5 illustrates the location of luxury, market-rate loft projects in the NEMIZ, all of which were created in the last ten years. Buildings with significant media/computer office uses are shown in the stipple pattern. It should be noted that the office complexes have all shown up in only the last couple of years, and the original artist co-ops, Project Artaud and Developing Environments at Alabama and Mariposa, which are not market driven are not highlighted.

The first phase of the Bryant Square development already created 54 luxury condos without adding a single new parking space. A five-story office and retail complex is also proposed on the same block. This development also stands out because it has a 65-foot height limit, allowing a far greater density, while everything else in the area has a 50-foot limit.

The old Bode concrete site at Harrison

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Is this side street lot really worth \$1.5 million?

Real estate feeding frenzy nearly kills plans for North Mission park

By Victor Miller

The Mission's tidal wave of development nearly swept away local school kids' plans for a North Mission park last month. Students at the St. John's Educational Threshold Center had worked with city and state officials for nearly five years to create a park in the 16th and Mission area. Through the efforts of Assemblywoman Carole Migden's office, \$1.1 million was set aside by the state to purchase a 10,000 square foot site on Hoff currently in use as a parking lot.

The City kicked in \$500,000 for developing the park and the Department of Recreation and Parks began negotiations with the property owner. Two community

meetings were also held with neighbors to get their support. But in late January, Parking Properties, the property owner, abruptly announced to the City that they had received and accepted an offer of \$1.5 million for the lot from developer Eamonn Herlihy, who planned to build condominiums. Not only was this \$400,000 over what the state had allocated, it was cash on the barrelhead as soon as escrow closed. Even if public funds could have been found to top the developer's offer, Recreation and Parks would still have had to go through the lengthy pre-sale environmental analysis required in the creation of any park or playground. On top of that the

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Park Continued from page 1

property was already in escrow. The park deal looked dead.

The furor over what was seen as a despicable act of greed stormed for several days. Supervisor Tom Ammiano, among others, was furious. "This is wrong, this is just wrong," he said. And Ammiano was willing to go the whole nine yards. Asked if he would support the city's use of eminent domain to take the park site Ammiano said, "If that's what we have to do we'll do it."

"We were devastated and angry but also determined not to give up," said Cathy Phillips, executive director for St John's Educational Threshold Center's Urbane Institute. "This is something we've worked on for five or six years. The kids, some of whom are in college now knew it was a long process but they said at least their younger brothers and sisters would have the park." St. John's students, ages 11 to 17, began their campaign with a real estate survey of the North Mission neighborhood in 1995 and other students have continued the project since then.

Within a few days the situation changed dramatically. Herlihy bowed out, informing Recreation and Parks he was "not in the business of taking parks away from children." He told the *New Mission News* that the seller had not informed him of the City's strong interest in the site. "He just mentioned it in an offhand way," Herlihy said. "We have canceled escrow and have no further interest in the property," he added. Barring any litigation initiated by Parking Properties, always a possibility in situations like this, the original park plans should proceed.

Although this story appears to be headed for a happy ending, it illustrates the perils of the Mission's newfound profitability. Every square inch of space is the object of heated bidding wars. Public projects like parks, community centers, or affordable housing (when they can match

private developers dollar for dollar) must move through ponderous bureaucracies that can not keep pace with the pell-mell market rush. When St. John's began their efforts for a park five years ago, one-block long Hoff Street was dominated by an abandoned laundry that has since been pulled down and replaced by condominiums. The real estate ripple effect made the park site suddenly worth \$150 a square foot. In this case the developer showed both heart and common sense but Mission land costs are rising so rapidly, high-end housing and offices may be all that gets built here for some time.

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Building Boom Continued from Page 1

and 16th is a good example of the market transition taking place. First it was proposed entirely as a luxury loft project, then when they encountered formidable opposition from all sides, they modified the project to include commercial condos with truck doors at the ground level. Its current incarnation is a media office complex with retail space along Harrison St.

The developers converting the old Allied Box Building on Folsom St. are trying hard to create an art community in their live/work complex, but after seeing the money spent there to stabilize the previous marsh beneath the buildings, it is hard to imagine these will be affordable. They lifted the wooden buildings off the ground and injected material into the soil to make it more solid.

The old Best Foods factory has fewer luxury lofts and media office space than originally planned. Most of the remaining development has now been leased to the Williams Sonoma Company for product research and development. Since they had a huge basement, this is one of the only projects that actually provided more than the required parking space.

With population increasing at an alarming rate (we are over 800,000 now), both our commercial and residential districts are in turmoil. If even a fraction of the new money coming to the City through skyrocketing property tax revenues were spent on solutions to the congestion and land inflation, people here would be a lot less angry. So far nothing has been done to improve our infrastructure in the Mission, or to accommodate the unprecedented growth, let alone address any socioeconomic upheaval.

According to a survey conducted by the Northeast Mission Working Committee (NMWC), a neighborhood group addressing parking and transportation solutions, DOT.COM companies have minimal space needs and often put ten times as many people into the same space as other businesses. Mayor Brown did give NMWC encouragement (but nothing concrete) for their proposal for a public parking garage on top of the MUNI bus lot at 17th and Bryant across from KQED.

A Transit First City

Projects to create or convert new office space are required to provide only a fraction of the increased parking demand. For example, the Planning Department requires a new 100,000-square foot office facility that would accommodate about 500 people to provide only 200 parking spaces.

The conversion of an existing industrial building to offices is required to create only 2/3 of the parking required for a new building. This City's 'Transit First Policy' is becoming something of a joke. We simply cannot continue putting so many more people into the same space without providing more parking, more MUNI, more bike-routes, and more housing near the jobs to be a truly transit first town.

Asking property owners and Internet companies to provide parking in their own buildings appears to be out of the question. Supervisor Katz has proposed new legislation which will further exempt the Internet and multi-media businesses from the already inadequate parking, housing and other requirements imposed on new office uses. Office projects are also required to create or provide in-lieu-of funds for housing and day care if they are over 25,000 square feet. Katz's proposal is to classify multi-media and Internet uses as something other than office use to avoid the

special requirements. Perhaps an even greater problem stems from buildings being leased for office use without notifying the Planning Department at all, and then providing no mitigating measures.

If the Planning Department would do more planning and assess the real impact of what's going on, perhaps some new solutions could be found. Allowing the creation of office space without parking may benefit the developer but not the eventual tenants, who will have few transportation alternatives. Instead of providing parking on the ground floor of every building, one solution could be to create a fund into which developers could contribute instead toward public parking garages, local shuttle services, and bike paths. A similar system exists for housing development, but those funds, which are collected in lieu of requirements, cover only half as many units and provide only slightly more than a tenth of the actual increased demand created by the intensified use.

No New Housing

Supervisor Ammiano recently appointed Mission resident and artist/activist Debra Walker, who has spearheaded much of the opposition against live/work lofts, to the Building Inspection Commission. She has been described as a real threat to the status quo for developers in general. Debra told the *New Mission News* she intended to focus attention on the illegal conversion of industrial space to offices without adding the housing, day care or parking requirements to meet the planning code.

The Live/Work building code is also scheduled to be reviewed and perhaps modified this year, which is another of Walker's primary agendas. It is unfortunate that the live/work controversy became so tainted with hidden political agendas these past years. Artist's lofts have been portrayed as the root cause of rising rents, as if they alone were responsible for the DOT.COM conversion of our City.

The real tragedy of the live/work debate is that the ban on lofts, which the neighborhood requested and got, has backfired. Pressure on existing residential tenants has increased and the property owners have simply changed their focus to building office space instead, which only exacerbates the already tenuous situation for most existing tenants in the Mission. One loft developer who had agreed to provide a percentage of affordable units, parking, and open space typically not provided in live/work buildings, for a project on Folsom between 17th & 18th, has withdrawn his housing (live/work) application. Hailed as a victory by the loft opponents, it remains to be seen how long before high-tech offices replace the existing auto body shops on the site.

New immigrants are pouring into the area from across the globe to take advantage of the exploding potential of the new Internet commerce. They are paying unheard-of prices for properties and clogging our streets, such that one can hardly function with a car anymore. The going rate for commercial space in the NEMIZ is \$3 per square foot, per month, when only a few years ago a downtown skyscraper couldn't get that much. Overnight prosperity and wealth is being heaped upon young, computer-savvy entrepreneurs who want to live in the gritty Mission rather than the Peninsula suburbs. Can you blame them? But someone else has to move to make room for them and the "cumulative impact" of an endless string of owner move-in evictions is becoming ugly. Only in San Francisco would a good economy be considered a crisis!

Beyond Rent Control

We are rapidly losing the battle to maintain our affordable rental housing stock for the people who cannot compete with the cash-ready DOT.COMies. New housing construction lags far behind the demand, and without new upscale units for the new comers, they are taking existing, occupied buildings in the Mission. After the ban on lofts was imposed in the industrial areas, our civic leaders have been scrambling to find other areas where high-density housing can be constructed. Transit corridors like Mission St., Divisadero, and Geary are the main targets. This translates into increased height limits, reduced parking and less open space. It remains to be seen if these neighbors will be more welcoming than those in the industrial districts were.

As the rash of Ellis Act evictions has shown us, rent control is tenuous protection at best. When there is sufficient demand for the space, owners will always be able to occupy their own property. With the best of intentions, local politicians have created a rent-control system that is failing our most needy residents and subsidizing too many capable people who have

other options. The Board of Supervisors will be reviewing the Rent Ordinance this year and will hopefully devise some additional solutions to maintaining our existing housing stock as affordable and secure as possible. (See Solutions)

Environmental Ecology 101

This discussion reminds me of my days as a geologist, studying the fossil record. Changes in the bio-diversity of the fossil assemblages were explained by changing physical environmental factors, which were understood to affect the various species or communities that survived those environmental changes or not. Which clam shell floats in turbulent mud and which one will sink can influence the course of populations to come. What is not always available in the exposed fossil record is what happened to other ecosystems in the nearby area. Did the subject population under investigation die out altogether or move to a nearby zone that was more hospitable to their requirements?

Can we, as human beings, hope to rise above the base level of "survival of the fittest?"

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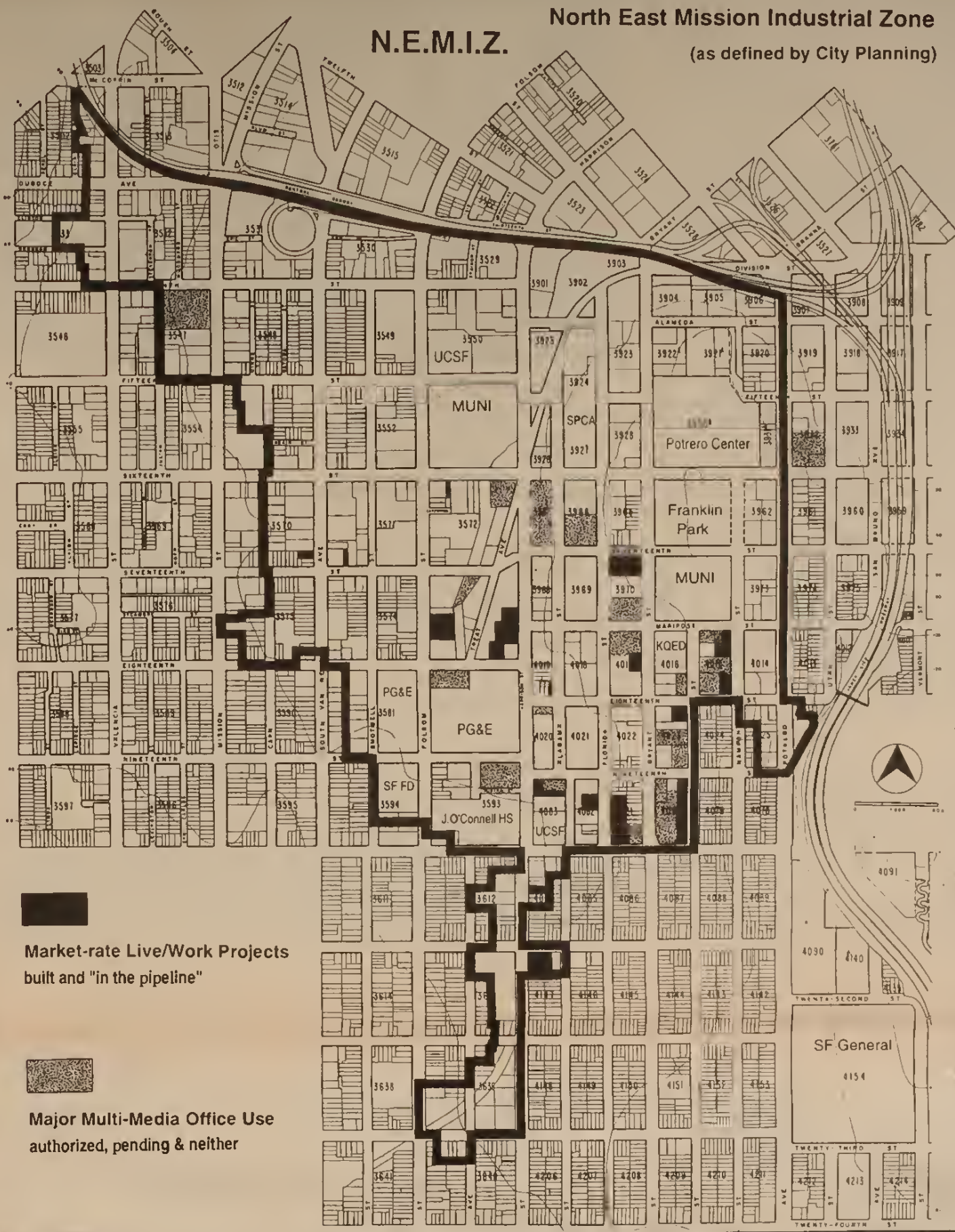
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North East Mission Industrial Zone (as defined by City Planning)



Some Possible Solutions

Helping groups of tenants buy the buildings where they currently live is another solution which should not be overlooked, while recognizing that it is not an option for everyone. Existing rents paid by the sum of tenants in one building can often come close to servicing a home mortgage if some assistance could be obtained with the down payment. The City could offer short-term loans for down payments, or loan guarantees for portions of a bank loan so less cash down would be required. Home ownership is the only real security, and the best investment most people will ever make in their lives.

These days a modest two-unit building in the Mission will typically sell for about \$300,000. Divided by two, that's \$150,000 each. With 10% down, that's \$15,000 per unit. Half of the mortgage, taxes and insurance should run about \$1,200/month per unit, most of which is deductible from income taxes. Obviously this is not the solution for the SSI dependent elderly, but it's better than the current market-rate rents and the first step toward lasting security. Most existing, older buildings have multiple bedrooms or units so that expenses can possibly be further shared.

Low interest, short-term loans for \$10,000 per unit would go a long way toward down payments for many marginal, would-be owners. Other tax incentives could be created to encourage owners to sell to their existing tenants. Transfer taxes for example, are typically paid by the Seller and would be an easy way to provide incentives. Shared ownership is typically set up as "Tenants in Common or TICs". TICs have been given a bad rap lately by some real estate speculators, but shared ownership of property should not be discouraged. It is the only way most people in this town will ever be able to afford to own anything. This City desperately needs to explore more than just rent control if we are serious about retaining some of our existing population diversity.

At least one elderly Latina woman and her family will survive the gentrification of the Mission. Maria Viera just sold her run down Victorian in the new Mission Media Gulch, where four generations have grown up. She traded it for a much larger home a few blocks away near Capp St. "The most important thing to do in your life is to work enough to buy your house" said Mrs. Viera.

Judy West

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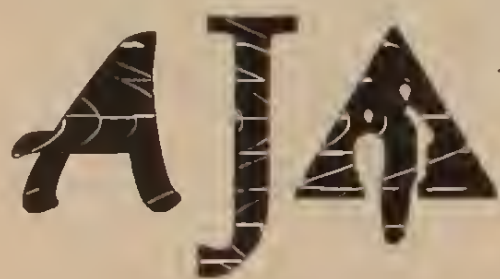
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Lilli Ann mural is gone, developer Robert Cort must pay \$200,000

Settlement ends precedent setting artists' rights suit

By Victor Miller

The developer who obliterated the late Jesus "Chuy" Campusano's 4 1/2 story *Lilli Ann* mural at 17th and Harrison Streets has been hit where it hurts — in the pocketbook, to the tune of \$200,000. Robert Cort whitewashed the mural in July of 1998, with the intention of leasing the blank surface for advertising to incoming tenant University Games, a multi-media business. Subsequent community outrage at Cort's arrogance, including a ritual hexing, fueled the legal action from Campusano's family and Elias Rocha who worked on the mural with Campusano.

The settlement reached in federal court was described by attorney Brooke Oliver, who represented the Campusano family and Rocha as "one of the largest, if not the largest, for the destruction of an original work of art in the country." Oliver believes this has important consequences for the many other murals in the Mission and elsewhere located on private property, most of them paid for with public funds.

"It sends a very clear message to developers that they cannot simply destroy murals without notifying the artists and permitting them an opportunity to preserve their artwork," Oliver said. Both the federal Visual Artists' Rights Act and California Civil Code Section 987 require a building owner give 90 days notification to artists or their estate of any plans to remove or cover over artwork on their property. Since the settlement, the San Francisco Art Commission has received calls from nervous building owners worried about what they can and cannot do to murals on their property.

Resolving the legal issues in the *Lilli Ann* case was no easy matter, since Cort decided to dig his heels in and fight. Cort sued the City of San Francisco that had given Campusano a \$30,000 grant to create the mural in 1982. The city counter-sued to protect an important public work of art, as it is empowered to do under state law. Cort also sued the *Lilli Ann* Corporation that sold him the building. As the case dragged on, San Francisco legal heavyweights Heller, Erman, White and

Mcauliffe joined the fight on the side of the artists. In all, nine attorneys duked it out for nearly a year and a half.

In the meantime the whitewash and the mural underneath it had bonded. This meant the daunting job of removing the mural from the building at an estimated cost of \$127,000, repairing it and putting it somewhere else would probably be impossible. The *Lilli Ann* mural will not be back.

"After a hard-fought and time consuming battle, we were finally able to secure a court order that the white wash be removed. Unfortunately, by that time so much curing had taken place, we could no longer be certain the whitewash would come off without destroying the mural. Our family decided the most prudent course would be to accept the settlement offer," said Campusano's son Andres Campusano. Cort's stubbornness, in effect, destroyed a community art treasure.

The Campusano family and Rocha were nearly forced to abandon their law suit when they were ordered by Judge Martin Jenkins to post an \$80,000 security bond.

Fortunately, continued support for the mural by such organizations as the United Farm Workers, the Mexican Museum, and La Raza Lawyers Association convinced bonding agent Jim Stark of Walnut Creek that the *Lilli Ann* cause was a worthy one. Nonetheless the case shows just how difficult it is to preserve public art against well-financed and unrepentant greed. Despite the legal protections on the books, the judicial system still moves slower than the process that binds paint to whitewash and not all artists will be capable of waging a courtroom war of attrition.

Bernal Murals to be replaced

In a similar but less acrimonious lawsuit also brought by the Brooke Oliver firm, the San Francisco Housing Authority and demolition contractor Randazzo Enterprises have agreed to replace three murals that were destroyed when the Bernal Dwelling Housing Project was demolished. Again, the issue was the failure to notify the artists. The murals were painted in the late 1970's by internationally known muralists Susan Cervantes and Mike Rios with the participation of project residents. Artists, the Housing Authority and neighbors will work together to create a new mural on the site that reflects the Mission's diverse cultures, once the new housing now being built is completed.

"This is a settlement that makes everybody happy. It is very important that artists stand up for their rights when our work is disrespected, but we want to do that in a way which helps people understand the value of public art. In doing so, we protect and preserve the murals in the long run," said Susan Cervantes.

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So to those of us who believe that the poor should be weaned onto a solid diet of free market values, it was heartening to learn that the Bay View building's new owners, the Cort family, will not be renewing the leases of

"Support for Families of Children with Disabilities" (SFCD) and all the other self-serving charities and advocacy groups which for far too long have taken advantage of the building's grotesquely low rents. Thanks to the Cort's determination not to be cowed by these donation-grubbing enablers of the worst character weaknesses of the poor, the Bay View building will finally be home to tenants sophisticated enough to appreciate the substantial value-add which a status New Mission address provides.

For even as SFCD and its guilt-purveying ilk slink off to assault the heartstrings of some other unsuspecting community, the Mission is being reinvented as one of the premier nerve centers of the global high-tech economy. Aided by some of the City's most cutting-edge architects and developers, Internet businesses in search of a new urban workstyle are reclaiming once-crumbling warehouses and office buildings, shooing out the charities, "artists' collectives" and other elements that thrive on the decay of commercial real-estate like so many tax-exempt, government-funded cockroaches. And now a new wave of office complexes is planned, bold and magnificent, steel and

concrete tributes to the boundless self-confidence of the next-generation e-enterprise. Most inspiring of all is the much talked-about Bryant Square development, whose monumental cinderblock façade will soon soar triumphantly above the drab little neighborhood that surrounds it - a stirring architectural metaphor for how the new e-economy has empowered the Mission to outgrow the small-minded parochialism of its past.

Clearly, though, there is still some way to go before this small-mindedness is fully outgrown; as was evidenced by the mean-spirited suspicions voiced from certain quarters when Bryant Square developer SKS-Simon donated \$95,000 to Mayor Brown's recent reelection campaign. Unfortunately, the real scandal that this donation implies has been overlooked: the fact that so much money had to be spent in order to persuade San Francisco's backward-looking citizenry to re-elect a mayor who is such a champion of democracy. Mayor Brown was quite correct when he said that democracy would be best served if he ran unopposed. Democracy is about nothing if not empowerment and the Mayor has been at the forefront of efforts to create a business climate that will truly empower all San Franciscans - not least the infantile poor.

As the City undergoes an economic and demographic renewal, its long-time residents are being challenged to make do without cheap rent, charity, and all the other security blankets that they had come to rely on. Indeed, they must find in themselves the courage and strength to face the free market like grown adults. And while these newly-empowered citizens will surely be confronted by that market's inevitable forces in the form of eviction notices and rising rents, they need only to look to the example of the Mission's new e-businesses for guidance. These players in today's fast-paced and competitive global economy have learned to welcome change with open arms, to see the upside in any downturn, and to strive every day to transform adversity into opportunity.



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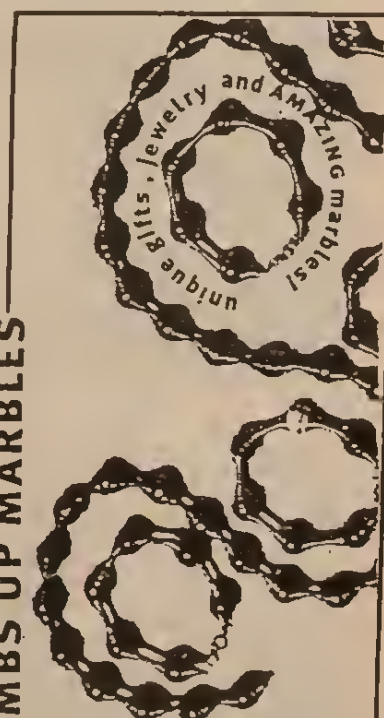
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To the Egress

We are Ellis'd - Not!

By Ivy McClelland and Jim Broustis

After eleven years at 378 San Carlos, on Aug 4, 1999, we received an "Intent to Terminate Tenancy." Using the Ellis Act, the claimed they were taking the property of the rental market. During most of our tenancy, we feel our landlords Joel Drouet and Sheila Marco have acted in a negligent manner. They have never made repairs in a timely manner. For example: When five of the steps on our backstairs rotted out and broke, it took over one year of repair requests until I finally ended up repairing them myself. We believe our eviction is in retaliation for our reasonable requests for repairs.

Eight years ago we had a problem when all of the kitchen and bathroom, both in our unit and downstairs at 380 San Carlos, backed up. Raw sewage flowed through the back yard and dripped from an illegal PVC sewer line located in the garage. After months of repeated phone calls and sending certified letters requesting repairs, Drouet who is a plumbing contractor, ran a snake through the lines and fixed the problem.

For five years we've asked Drouet and Marco to fix the leaking roof over the back porch. The repairs went undone for so long that water damage finally caused the floorboards beneath to rot out. When Drouet finally did the repairs, out of concern for our safety we called out a Building Inspector to check the job. As it turned out, Drouet was doing the repair work without a permit, and was also cited for five other violations on the property. In any event, it was a hack job because the porch roof *still* leaks.

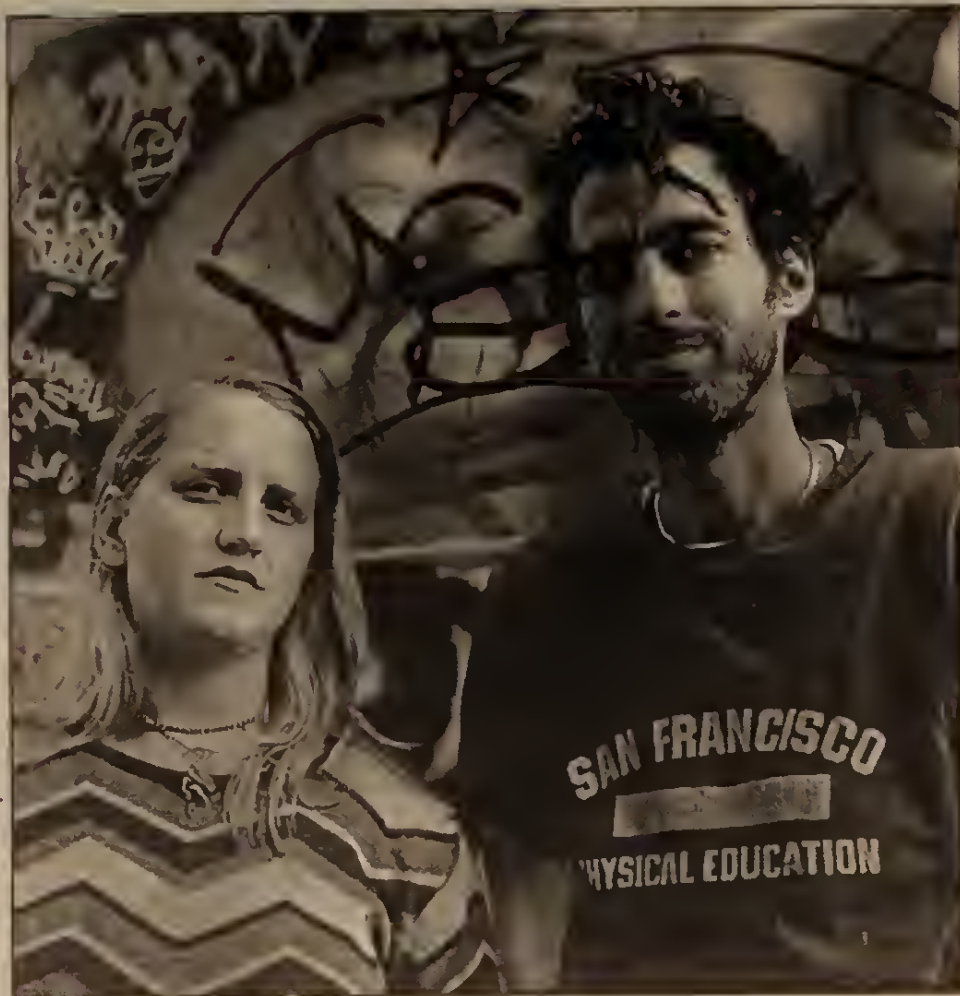
For the past four years we have asked Drouet and Marco to fix the crumbling back wall in our bathroom. The leaks in this wall had caused water damage to the

unit downstairs. In May of 1999 we notified our Landlords by certified mail that we would take the matter to the Rent Board if the bathroom repairs were not seen to. We caulked the wall twice over the years.

In the May 1999 certified letter we also told the Drouet and Marco that we were refusing to pay any liens they had incurred against the property because delinquent payments to Sunset Scavenger. We had been paying half of the garbage bill in the form of a "pass through" as a part of our monthly rent. Through our own investigation we discovered that we had actually been overpaying our share to Drouet and Marco, and that they had in fact *not* been paying Sunset Scavenger. Our Landlords responded shortly thereafter with the eviction notice.

This action shocked and saddened us greatly. The psychological stress of being forced to move from our home was stifling. We decided to fight the eviction because we felt it was unfair and retaliatory. Unfortunately, our downstairs neighbors at 380 San Carlos, Tom McDermott and Pat Judge, were forced to move after seven years because of the their adverse circumstances. They had fallen behind in rent in the past, and clearly were intimidated by Drouet and Marco, even to the point of living without running hot water for over a year out of fear of being evicted if they asked for the necessary repairs. They did receive an eviction notice anyway at the same time we did.

Since they moved in downstairs, Drouet and Marco have uprooted our garden, tried to tow my van from the driveway, and are unfriendly passive-aggressive neighbors. I have never experienced this kind of behavior with any of my other neighbors before. The owners just don't seem very comfortable in their sunny Mission Neighborhood. Maybe they



Staying around: Jim and Ivy Photo by Gary Slenger

thought they could "bluff an Ellis," and we'd split. We didn't and we won't. We feel we have just cause to stay.

Landlords who habitually do not fulfill their legal responsibilities to tenants should not have the right to evict their tenants. Drouet claims he is "going out of the rental business" because he is "bad at being a landlord." We agree. He has been an awful landlord.

We're lucky to have great legal counsel from Bill Simpich and Marc Janowitz, and hopefully Andy 'the hack' Zacks won't deny us our day in court. Zacks represents Drouet and Marco and is a specialist in Ellis eviction cases. On February 18, in State Court, Andrew Zacks will attempt to have a state court decision to throw out §37.9c of the San Francisco Rent Ordinance, which allows for a defense based on retaliatory eviction. Please come show your support for all those who are loosing their homes, and help preserve tenant rights.

If you are being evicted

Don't panic! Seek legal counsel.

Keep good records.

Contact the San Francisco Rent Board.

Go to City Hall; research your landlord and his or her properties.

Be pro-active. Ownership is not ALL.

In the Case of an Ellis Eviction

Go to the San Francisco Rent Board and file an 'Intent to Re-rent Form.' If applicable, you file "low income." This form allows you to give a permanent address where, in the next ten years, if the premises you are leaving are ever re-rented, you will be given a 30-day right to first refusal at current rent prices (plus .6% of the CPI rate of inflation).

"To the Egress" is an ongoing series of first person accounts by people under the threat of eviction. If you have a story to tell contact New Mission news at 695-8702.

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Fight over liquor license involves some well-known political names

Ammiano and Teng drop support; Ex DA Arlo Smith represents the owner

by Victor Miller

Another neighborhood controversy rages about liquor. This time the dispute centers on the Apollo Market at 445 Valencia, located along a main drug trade route between the Valencia Gardens Projects and the 16th Street Bart Plaza. The sidewalk in front of the market was for years a congregating point for users and dealers. On two occasions in 1993 police seized crack cocaine hidden inside the store.

The market was formerly located in the Apollo Hotel just across the street. When the hotel was renovated by the Mission Housing Development Corporation in 1998, owner Chuck Dahud agreed to sell his nine year lease so the store site could be converted into an office and community room for the rehabilitated hotel. He assumed he could move his liquor license to the new location, however since Dahud was out of operation for longer than 30 days, his license was declared "abandoned" by the San Francisco Planning Department. This meant Dahud had to apply for a new off-sale license but the Mission District has a moratorium on new permits and there are state regulations barring the establishment of new licenses in areas with a high concentration of alcohol outlets.

Most neighborhood residents who had been forced to endure the scene around the Apollo Market for years were not sorry to see it go. Dahud claims all the problems were caused by the way the hotel was operated by the Patel family, and occurred out on the street. "How can I control what goes on in the street. I'm not responsible. Inside the store there was never a problem," Dahud said. Police reports contradict this assertion. On May 15, 1993 police found more than forty small plastic baggies containing what they determined to be crack cocaine, hidden behind boxes of Cream of Wheat, in the Ice Cream freezer and in a box of dish soap. Three months following a tip from an informant, police found more crack, this time hidden on a shelf near the hot sauce.

At that time Arlo Smith was the San Francisco District Attorney. Smith, who Dahud describes as a "friend of my brother," is now representing Dahud in his attempt to regain his liquor license. Dahud and Smith approached Supervisors Tom Ammiano and Mabel Teng for their support in amending the Mission's liquor moratorium. The amendment was written in such a specific and narrow manner that it would have applied only to the Apollo Market. With Ammiano and Teng's sponsorship the proposed amendment was sent over to the Planning Commission for a recommendation for action which would then have to go back to the Board of Supervisors for approval. Before the Planning Commission could act, Ammiano and Teng heard from the neighborhood, in no uncertain terms, that the Apollo didn't deserve a break. One very vocal opponent was Ethel Newlin of St. John's Educational Threshold Center. "At the old location it was very much a nuisance. There were always people hanging around and harassing any woman who walked by. It was one of the few places in the city I avoided walking passed," Newlin said.

Ammiano and Teng quickly withdrew their support. "We just didn't get the full picture when he came in here with his lawyer," Ammiano said. "He [Dahud] told

us he was just a good guy trying to help out the Mission Housing Development Corporation, by moving his market."

Ex-D.A. Smith put an extremely positive spin on the Apollo's record. In a letter to the Board of Supervisors he claimed the store was "problem free with the Department of Alcoholic Beverage Control and the police." The four dozen bags of crack found on the premises is definitely what the police call a problem. As for the ABC, they suspended the Apollo's license in 1989 for sale of drug paraphernalia, and in 1990 for selling to a minor.

The Mission Agenda, an advocacy organization for hotel tenants, is also opposing the license. Tony Hestor, a recovering alcoholic active with Mission Agenda said, "I don't think it would be an asset to the community because of the type of liquor sold and the clientele targeted. The only people who buy booze in that type of store are street people and chronic alcoholics. The Mission Agenda is about making a positive impact on people's lives and this won't help."

As it stands now the license is dead. Because the Planning Commission failed to act within 90 days, the whole matter of amending the Planning Code is referred back to the Board of Supervisors but so far no supervisor has agreed to provide the necessary sponsorship for the "Apollo Amendment," which would allow it to move forward. Dahud is furious, "I tried to be a nice guy. I sold them (Mission Housing Development Corporation) my lease and now I've spent twenty six months fighting to get a license. I feel like just giving up." But according to Richard Marquez a petition drive is underway to gather signatures in favor of Dahud.

Even if he somehow manages to dodge the moratorium restrictions, Dahud must still deal with state regulations pertaining to an over concentration of liquor outlets in high crime areas. The ABC considers more than 3 off-sale outlets for the Apollo Market's census tract to be the limit. There are currently 11 such outlets. Licenses are also denied in 4 block areas with a 20% higher crime rate than the city-wide average. In 1997, the Apollo's reporting area had eleven times as many reported incidents of crime, 2255, as compared to the city average of 206.

Munir's is finally gone

In a fight that seems to have gone on for decades, Munir's Liquor's at 17th and Mission has been closed down. A gathering place for hookers, dealers and the just plain unsavory, Munir's was responsible for one of the most noxious corners of the Mission and cited for a variety of illegal activity including receipt of stolen property and sales to minors. After violating the terms of a permanent injunction obtained by the City Attorney's Office, Judge Ellen Chaitin ordered the closure.



Community Meeting

Do you want to do something to address homelessness in the North Mission?
Come meet with us!

Tuesday, February 8th
12:00 – 2:00pm or 6:00 – 8:00pm
(both meetings will be bilingual, Spanish – English)

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422 Valencia (between 15th & 16th Streets)
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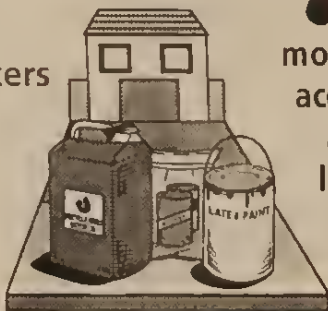
Vierta el aceite en un recipiente de plástico que no tenga pérdidas.

Drain your oil filter overnight and place it into a leak-proof plastic bag.

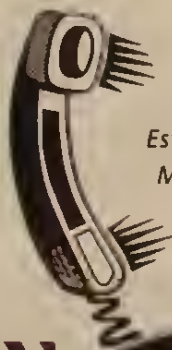


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Carnaval Countdown



by C. M. Collins

Carnaval-San Francisco, the West Coast's largest ethnic event wants everyone to get some Mardi Gras in this millennium countdown year. Making the Bay Area bodies move to the Carnaval rhythms is not a problem with the right ingredients. Mostly it begins with strong leadership and a strong feeling to pay tribute to an art form that gives more back to its believers than any other.

The two most important Carnaval-San Francisco founding fathers are Carlos Acietuno (Ah-see-toon-o) of *Fogo na Roupa* and Tomi "Tabu" Seon of *D'Midas International*. In 1999, both led their bands to victory with *D'Midas* being the largest and most enthusiastic group in the parade taking the Championship for the 5th time, while *Fogo na Roupa* triumphed in the very competitive Brazilian Category and easily won 2nd place overall.

Acietuno and Seon have no time to reflect and wait for the judges' results, the following day after Carnaval-San Francisco they must lead their groups in Oakland's Caribena Celebration. This festival takes place at Oakland's downtown Mosswood Park and promotes a friendly family environment, while making an extra effort in allowing the youth talent to shine.

Throughout their decades-long careers in the arts Acietuno and Seon have remained soft-spoken artists with a gift for bringing out the best in others. While most of the groups in Carnaval-San Francisco maintain performance companies, these two directors schedule cultural, social and travel events for all members year round.

Seon is very proud of his collaboration with his designer Stephen Derrick from Trinidad. "Derrick is a master designer who has continued to carry on what George Bailey started, bringing a vision to life this is what *mas* is," says Seon, "and that's why Stephen is in a class of his own."

Derrick, whose Giant Queen costume designs ruled the Trinidad Carnival Savannah stage in the nineties, believes it essential that his masqueraders dance in their costumes without extra help from wheels.

In 1999 Carlos Acietuno's *Fogo na Roupa* celebrated their 10th anniversary. Somewhere along the line the distinctive *fogolistic* sound was born. You know it when you hear it because it is not Afro-Brazilian - yet it is. A San Francisco contribution to the irrepressible glory of the Carnaval élan combining the community's raw spirit with the technical skill of a polished *bateria* (percussion orchestra.) Also in 1999, Acietuno was thrilled to share the stage with Bahian musical genius Carlinos Brown in his California debut. An honor which both Carlos Santana and Olodun have similarly bestowed on his group.

Global culture is what Fogo's 2000 theme "Millennium March" is about. "When you create the raw energy of Carnaval organically you are creating the same force driving us to a global culture," Acietuno said.

Fogo na Roupa means "clothes on fire", a reference to the extraordinary excitement you can only find in the Carnaval art form. Both Carlos and Tomi know you must keep pushing forward and have members responsible for web sites. Seon's niece, the beautiful, charismatic Deborah is a frequent web author and keeps a busy bulletin board at www.carnaval.com/dmidas. Acietuno, together with co-director Regina Calloway, works with their surdo player Carol Frank to keep www.gofogo.com fresh.

As Carnaval 2000 readies itself for the millennium on Memorial Day weekend, May 27 to 29th, for the 21st annual Carnaval-San Francisco, we need to pause and thank these two immigrant prophets for their years of dedication. They have found the right rhythms to keep the Carnaval energy flowing and growing in the high tech multi-media capital of the global culture.

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Carnaval needs some help.

Editor's note: In the last year Mayor Brown has received correspondence from three different sources regarding concerns about the Mission's signature event Carnaval. So far the mayor's only response has been to tell those raising the issue to show up at his "Open Door Days." As can be seen by the correspondence published on this page, Carnaval's future deserves a more proactive response.

February 8, 1999

Dear Mr. Mayor,

How are you? We represent The Bay Area Carnival Artists Association which includes the San Francisco Carnaval Parade's top winning contingents from the last five years, as well as many other respectable Bay Area Carnaval Groups.

We have a strong desire to recapture the spirit of the San Francisco Carnaval, the greatest multicultural annual event of our dear City. This year, on Sunday, May 30, is the 20th anniversary of this celebration. We have many concerns regarding our city's most valuable multi-cultural event. Some of our concerns relate to the way this event is organized, because the San Francisco Carnaval has taken a downhill turn over the last few years.

We'll be highly honored if you could meet with us at your earliest convenience (after March 10, 1999) to listen to our concerns. Thank you in advance for your attention to this matter. We respectfully await your reply.

Sincerely, Bay Area Carnival Artist Association

Stephan Tiffenson, Director Mas-Makers Massive, Tomi Seon, Director D'Midas International, Mary Dollar, Co-Director Sambado Coração, Fernando de Sanjines, Co-Director Sambado Coração, Marcia Treidler, Artistic Director A.B.A.D.A. Capoeira, Carlos Aceituno, Artistic Director Fogo Na Roupá, Regina Calloway, Co-Director Fogo Na Roupá, Octavio Imaña, Director Renacer Folklorico Bolivia

September 15, 1999

Dear Mayor Brown:

On behalf of the Mission Merchants Association, we would like to express our concern about the declining quality of Mission Festivals; and offer some suggestions on how to make them better.

The two main festivals in the Mission have been Carnaval and Cinco de Mayo. The Cinco de Mayo celebration is currently overshadowed by the event in San Jose, but the Carnaval celebration in San Francisco is still the largest in the United States.

Based on input from the community and Carnaval participants, over the last six years the quality of the parade and festival has decreased. Two of the three top award winners from 1998 did not perform in 1999. Representation from youth and the neighborhood has also fallen off, and the number of total entries in the parade has declined.

Although the street festival held after the parade is well attended, the event does not have the representation from local merchants. Instead, the standard street fair vendors display and sell their wares. The majority of these vendors are from outside the community. Meanwhile, shops along Mission, Valencia and 24th are too far from the celebration to be impacted by the thousands of attendees. In general, the event is generic and doesn't represent the cultural diversity and ethnic flavor of our community.

We must be proactive and build upon the past success of Carnaval. This is the busiest day of the year for the Mission, and we want our merchants and residents to benefit. It would be beneficial to look at the current structure of Carnaval and the planning process, making sure that we don't fall prey to complacency. Another suggestion is to move the street festival to Valencia Street instead of Harrison. There is a much greater concentration of merchants and Mission Street is only a block away. Having the festival on Harrison draws potential customers three blocks away from Mission's prime commercial corridor.

Your support in addressing these matters would be appreciated. Carnaval is a tremendous opportunity to highlight the diverse and colorful culture of the Mission and San Francisco.

Sincerely, Mission Merchants Association

January 5, 2000

Dear Mayor Brown,

I am writing to express my concern about the state of Carnaval San Francisco. First I will present the strengths of Carnaval SF, then my concerns.

Strengths

Carnaval SF is one of the only true multicultural festivals. Carnaval SF brings cultures as diverse as Brazil, Trinidad, Bolivia, Jamaica, Haiti, New Orleans (Mardi Gras), Panama, Hawaii, and the San Francisco art scene (as represented by groups ranging from Wise Fool puppet, In Line Skating groups to the great drill team from Sunset Scavenger's).

Carnaval SF is culture and art from the bottom up. Anyone can join a group and participate in Carnaval SF. All that is required is time and practice. There are many wonderful teachers eager to share their knowledge of dance and music with our community.

Carnaval is live culture. It is not a museum of multicultural costumes that were worn by cultures in the distant past. Carnaval arts (costumes, music and dance) are a part of our current culture and as such are there for all to see on the streets of the Mission and cities worldwide. From Switzerland to Brazil to Trinidad, politics

(be it sexual politics, local government, or world politics) are aired and discussed as part of the Carnaval season. In these cultures Carnaval is a way for people to participate in the political process. (A Bay Area Calypso contest would be a great way to give a voice to people outside the traditional political circles. This is a traditional part of Trinidadian Carnaval. It would be a way to get young people engaged in political and social problems facing our country.

Carnaval unites the Bay Area. There is strong representation from Oakland and San Jose as well as San Francisco.

Problems

Although San Francisco allocates a large amount of money for Carnaval SF, the amount of money getting through to the Carnaval groups has dwindled to zero over the past few years. The individuals and group leaders, who are already committing large amounts of time and energy to creating and producing a new show, new costumes, new dances, etc. each year have to foot all the bills for costumes, floats and sound trucks, etc.

The VIP/ Press kick-off event for Carnaval SF is not being used to get the word out to the media. For the past 2 years there has been no press handouts available at this event. As far as I can tell no media is invited. This has become an event for a select few. It has become a private party rather than an event used to spread the news about Carnaval SF to others.

This has resulted in significantly less media coverage each year. A statistical report showing this to be the case can be made available to you at any time.

The current leaders at MECA clearly do not appreciate the multicultural aspects of Carnaval SF. The acts booked for the festival represent a smaller spectrum of music and culture each year.

A festival needs to grow to survive, yet the arbitrary requirement of having all paper work completed by January 30 has served to keep new groups out of the parade. An example of this is when the SF Bike Coalition, one of the best new groups of 1998, was not allowed to participate in 1999. Apparently the application mailed by MECA failed to reach the group. When they tried to apply in February they were denied a place in the parade because they missed the deadline.



Suggestions

If the city is to continue to fund Carnaval SF, there should be some strings attached to the money. My suggestions would be that MECA should be required to pass a certain percentage of the city funds for Carnaval SF directly through to the groups that have been major contributors to the parade over the past years.

MECA should be required to save a certain percentage of the city funds for Carnaval SF for prize money for the best new group.

MECA should be required to spend a certain percentage of money on promotion for Carnaval SF. The effectiveness of the promotional campaign can be directly measured by a media search of the number of articles and/or TV news stories about Carnaval SF. Another criteria is the amount of sponsor dollars that MECA was able to generate for Carnaval SF. If both of these figures are down for two consecutive years the city should require MECA to submit a plan to correct these problems. (A review of the past few years will show that this has already occurred.) After four consecutive years of lower numbers for these two indices the city should consider proposals from other agencies or groups for the right to administer the city money allotted to Carnaval SF.

I hope to hear from you soon. Any specific ideas for additions of changes to this plan are welcome. Any attention to this matter would be welcome.

Sincerely, Wendy Richardson Collins, Mission Business owner and long time Carnaval SF participant

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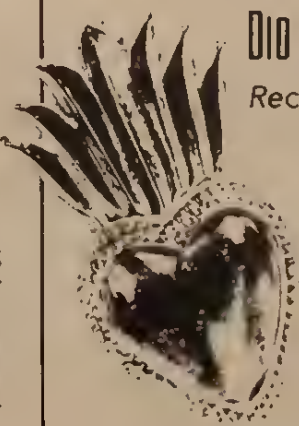
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4 FRIDAY



Calixto Rocks and so does Brazil – Opening receptions for a group show by 20 Brazilian artists and a solo show of oils and mixed media by Calixto Robles. Mission Cultural Center, 2868 Mission, 6-9pm, free. Call 821-1155.

Nudity Optional Event – Artists, lots of them, display their work while some of them will be displaying more than that. Opening reception with wine, cheese and "naked people walking around." City art Cooperative, 828 Valencia, 7pm-11pm, free. Call 970-9900.

5 SATURDAY



Serial Lobster Killers – from those funny folks who gave us (actually they charged us) "Killing My Lobster" comes the *Blue Hole*, a quickie but quirky film about three friends on the run who find themselves in a small town which is home to the world's deepest water filled hole. What could be more hilarious than that? Premiere party features "local DJs and stars of the rock and roll scene." What stars and which scene unknown. Club Six, 6th Street @ Mission, film at 8:30pm, rock star music at 9, \$8. Call 267-0642.

6 SUNDAY



The Son Also Rises – Legendary Cuban guitarist Eliades Ochoa and El Cuarteto Patria perform with true blue son divas las Hermanas Fernin and true bluesman Charlie Musslewhite (yes he's still alive). Club Townsend, 177 Townsend @ 3rd, 8pm, \$35. Call 522-0333.

8 TUESDAY



The Other NBA – The Northwest Bemal Alliance, a grassroots neighborhood association gets together each month to deal with quality of life issues relevant to their neck of the woods. Coleridge Park Homes meeting room, 190 Coleridge, 7pm, free. Call 282-2489 for details.

Homeless Resource Center – Two community meetings will be held to discuss plans to put a homeless resource center in the North Mission area. Apollo Hotel, 422 Valencia, noon to 2pm, or 6 to 8pm. Call 558-1903.

9 WEDNESDAY

Attention Trailer Trash – When's the last time you heard "Sixpack to Go" live? Check out the Haywoods for some down home rockabilly tunes. The Elbo Room, 647 Valencia, 10pm, \$5. Call 552-7788.

10 THURSDAY



Oh Calcutta! – Award winning author Chitra Banerjee Divakaruni reads from her latest novel *Sisters of the Heart*, about two women with a linked destiny growing up among the upper classes of Calcutta. Modern Times Books, 888 Valencia, 7:30pm, free. Call 282-9246.

11 FRIDAY



Sexo – Badlands Gallery has so far weathered the yuppiefication storm and managed to stay in business. 20, *Sensual and Erotic*, a multi-media show by 20 women artists, features DJs, poetry and the usual mix of Mission artists, art bozos and those searching for the elusive free pizza. Balazo/Mission Badlands Gallery, 2811 Mission (upstairs), 8 to midnight, \$2. Call 647-8114.

Trovadores del Amor – Poetry and music with Cuban singer German Donatien, special guest Grupo Ire, and poets Agneta Falk, Jack Hirschman, Carlos Castillo and Alfonso Texidor. Café La Boheme, 3318 24th @ Mission, 8pm, free. Call 643-0481.

Los Manos de Euridice – Alberto Herrera, El Salvador's leading actor stars in this play about family turmoil by Brazilian writer Pedro Bloch. Mission Cultural Center, 2868 Mission, 8pm, \$10. Call 821-1155.

MISSION DISTRICT (CALENDAR)

12 SATURDAY



Lions and Tigers and Queers, OHMY! – Organizers expect a big turnout for the 4th annual Overcoming Homophobia Meeting for Youth (OHMY). Besides workshops on forming Gay-Straight Alliance Clubs and recent anti-discrimination laws, the conference will feature a keynote address by Tom Amiano and a performance by Marga Gomez. Everett Middle School, 450 Church, 9am to 5pm, free. Call 703-6150 x39.

13 SUNDAY



Sweetheart Sunday – This benefit for Quan Yin Healing Arts Center features MC Fabulous Phil Walker and the Sisters of Perpetual (Self?) Indulgence, all-you-can drink beer, food, raffles and laughs. Eagle Tavern, 398 12th St., \$8, 3-6pm. Call 861-4964.

And They Call it Puppy Love – The SPCA hosts an adoption fair, face painting, treasure hunting, dog training seminars and lots of cute critters. Alabama (between 16th and 15th Sts.), 11am to 3pm, free. Call 554-3000.

14 MONDAY



L'amour or Less – Special Valentines Day Show with the Roofies plus, direct from France, M et M me et M Mal. Special guest DJ The Now Sound (pop-live). The Elbo Room, 647 Valencia. Early show 9pm, \$5. Call 241-0205.

She's a Mouthful – Lydia Lunch performs spoken word with "Tough Love." Poetry, music and much more. Café Du Nord, 2170 Market, 8pm, \$5. Call 861-5016.

15 TUESDAY



Put the Blame on Shane – Cabaret diva Shane Kelly belts out some tunes. Kelly was once the only white member of the Atlanta Gospel Chorus. Her web site shanekellysings.com has a great recipe for grits. Martuni's, 4 Valencia, 9pm-1am, no cover. Call 241-0205.

16 WEDNESDAY



The Bum's Rush – People are being moved off welfare by the truckload. Will there be enough jobs for them or will they join the ranks of the homeless? "Envisioning San Francisco as a Full Employment City", a symposium made up of those in the public and private sector in a position to know, will try and answer this question. SF Main Library, Latino/Hispanic Community Room, noon to 2pm, free. Call 928-1205.

17 THURSDAY



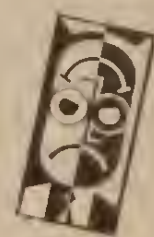
Che Sera Sera – Swiss documentary film maker Richard Dindo makes a personal appearance at the screening of *Ernesto Che Guevara: the Bolivian Diary*, Dindo's 1994 homage to the great rebel. The film focuses on the final fatal campaign in Bolivia. Yerba Buena Center for the Arts, 701 Mission, 7:30pm, \$7. Call 558-8129.

18 FRIDAY



Surf Geezers – Documentary video *Surfing for Life* chronicles the life of ten old dudes who can still hang ten and shoot the curl. They may not remember all the lyrics to "Surfer Girl" but perhaps that's for the best. BAVC, 2727 Mariposa, 7pm, free. Call 558-2181.

19 SATURDAY



Just Jail 'em – A youth activist panel will look into ways to defeat the Youth Crime Initiative (Proposition 21), a draconian measure with a simplistic solution to all youth issues – prison. New Valencia Hall, 1908 Mission, 3pm. Call 864-1278.

Swap 'em Stomp 'em – Whispered Media's *Showdown in Seattle*, shot during the WTO protest; in-depth analysis with unique on-the-ground perspective; incredible footage of police repression and popular resistance. PLUS Jesse Drew and Glenda Egan's *Teller Machine*, *The Lorax*, and awesome historical protest footage. ATA, 992 Valencia, 8:30pm, \$5. Call 824-3890.

20 SUNDAY



Man Oh Mandolin – The Modern Mandolin Quartet once again pushes the chamber music envelope with spiffy renditions of everything from Bach to Gershwin in this concert produced by Music on the Hill. St. Kevin's Church, 704 Cortland, 7pm, \$8. Call 820-1429.

23 WEDNESDAY



The Powers That Is – Pop culture maven Ann Powers who abandoned our beloved Frisco for a spot on the New York Times returns to The City for a reading from her book *Weird Like Us*. Powers claims she's found evidence of counter-cultural life in the

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USA among the post-boomer generation. Perhaps, she also knows the location of Noah's Ark and Atlantis. Modern Times Books, 888 Valencia, 7:30pm, free. Call 282-9246.



24

THURSDAY

Sexpert at Slim's – Best American erotica 2000 showcases works of imagination and impact reflecting the spectrum of human sexuality. Hostess, nationally recognized "sexpert" Susie Bright, is both muse and editor of this anthology. An evening of exceptional storytelling and performance. Readers include Amelia G, Susannah Indigo, Bill Noble, Carol Queen, Bob Vickery, Simon Sheppard, Susan St. Aubin, Molly Weatherfield, and Jess Wells. Slim's Nightclub, 333 11 St., 7:30pm. Call 282-9246.



25

FRIDAY

Danger, Will Robinson, Danger! Serious Poets – Catalina Caniaga, whose work deals with family, language and the Pacific Islander Diaspora, teams up with Heather Fuller, "a weird goddess of chance", for an evening of highbrow wordslinging. New College Cultural Center, 766 Valencia, 7:30pm, \$5. Call 437-3454 for further elucidation.

Cool Cat Crux – Lauren Crux's solo spoken word show, "On Being Cool and Other Digressions", covers lesbian-relevant topics with humor and provocation. Luna Sea, 2940 16th St., #216-C, 8pm, \$10-15. Call 863-2989

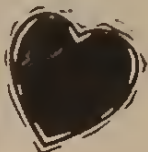
26

SATURDAY

Get Re-souled – Free healing fair at the Church of natural Grace/Psychic Horizons, 972 Valencia, 2pm. Call 643-8800 for details.

Tabby Tell All – If your cat shreds the furniture, pees in your shoes or does other weird stuff, check out this 1- hour class on feline behavior. SF SPCA, 2500 16th St., 1pm, \$10 or \$5 if you adopted an SPCA cat. Call 522-3525.

www.othercinema.com – For Black History Month, J. Akomfrah's *The Last Angel of History*. Speculative video essay examining Pan-African culture, science fiction, intergalactic travel, and rapidly progressing computer technology. PLUS Sun Ra, George Clinton, and DJ Spooky clips. ATA, 992 Valencia, 8:30pm, \$5. Call 824-3890.



27

SUNDAY

Sax Appeal – The San Francisco Saxophone Quartet performs the world premiere of *Sonata for Saxophone and Piano* and three new works composed especially for the quartet. Guaranteed safe sax. Community Music Center, 544 Capp, 4pm, free. Call 647-6015.

28

MONDAY

Creando Vida y Viviendo Amor – One in an ongoing series of creative art workshops for queer raza and othe queer youth of color. Proyecto Contra Sida por Vida, 2973 16th St., 7-9pm, free. Call 575-1642.



29

TUESDAY

A dark and Wacky Knight – Keith Knight, a truly original comic talent has gone from writing on Mission District walls to creating the "K Chronicles" for Salon.com and the *San Francisco Examiner*. (tragic mobility). KK narrates what will undoubtedly be a hilarious slide show of his work. Modern Times Books, 888 Valencia, 7:30pm, free. Call 282-9246.



ONGOING THEATER

Kabbalah Tango – Aging radical, Max and Vegas lawyer, Mr. Tic, morph into the Princes of light and Darkness, 13th Century kabbalists and Shamm-Woman. Ecstasy and aggravation ensue. A Traveling Jewish Theater, 470 Florida. Runs through 2/13, \$20. Call 399-1809 for times.

Fellow Travelers Performance Group – Billed as the "surrealists of movement based story telling the FTP Group will premier three new dance works over two weekends. ODC Theater, 3153 17th St., 8pm, \$20. Runs February 2-5 & 10-12. Call 863-9834.

The Language of Angels – The world premier of Naomi Iizuka's play about a brutal murder, memory and unraveled time. Intersection for the Arts, 446 Valencia. Previews February 16-19, then Thursdays – Sundays February 16 – March 13, 8pm, \$9-15. Call 626-3311.

Love Songs for Regan Babies – West Coast premier of M. Lynne O'Connor's tales of women who grew up during the Regan era. Theater Rhinoceros, 2926 16th St. Previews February 24, runs Thursday – Saturday February 25 – March 11, \$12. Call 861-5079.

The Dyke and the Porn Star – Title almost tells all. Naked truths and bodies. The Marsh, 1062 Valencia, Thursday – Saturday through February 19, 8pm, \$12-15. Call 826-5750.

Miss Julie – Angst, libido and tragedy from August Strindberg and Women in Time Productions. Theater of Yugen/Noh Space. Through February 27, Thursday – Saturday 8pm, Sunday 7pm, \$15. Call 549-2641.

Behind the Broken Words – The poetry of Ferlinghetti, W. H. Auden and others plus readings from the work of dramatists Giradoux, de Musset and Walcott performed by Anthony Zerbe and Roscoe Kee Browne. February 25 & 26. Theater Artaud, 450 Florida, 8pm, \$20. Call 621-7797.



ONGOING THURSDAYS

Free Pool 7-2am, free belly dancing lesson at 9, live Arabian dance music at 11. Mediterranean food and Henna (tattoo) Garden. El Rio, 3158 Mission, \$4. Call 282-3325.

Vivir Para Contarlo y Gozarlo – a series of workshops for gay, bi and questioning Latinos of all ages. Proyecto Contra Sida por Vida, 2973 16th St., 7-9:30pm, free. Call 575-1648.

FRIDAYS

SF Games – Play games such as Spades, Hearts, Scrabble and Acquire or bring your own game. Free and open to all. Cafe Commons, 3161 Mission, 7pm. Call 679-3678.

SATURDAYS



Family Story Time. Programs include a short craft activity for the entire family. Mission Branch Library, 300 Bartlett @ 24th, Noon, free. Call 695-5090.

Children's Saturday – Drawing and painting classes 11:30am to 1pm, puppet class 1pm –2:30pm, movie for children 2:30pm. Mission Cultural Center, 2868 Mission, free. Call 821-1155.

Live Central European Folk Music. 2/5 Danubius plays Hungarian and Romanian folk music, 2/12 crying High, 2/19 Gonifs Klezmer Group, 2/26 The Pickpicks Ensemble. Radio Valencia, 1199 Valencia, 7:30pm, free. Call 826-1199.

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Newsracks and the 1st Amendment

By Gordon Reynolds, SF Downtown

Anyone who has traversed the busier intersections of this community over the past several years will most likely acknowledge the reality of *News Rack Clutter*. This phenomenon has engendered strong opinions, a sweeping new city ordinance, and legal action from major publishing houses - not to mention the angst of smaller neighborhood publications.

Some well-intentioned people who don't care for the street dispensers would have been happy to have buried the offending devices long ago, and along with them the fundamental first amendment protections of the press. At the same time many publishers, during this period of prolific placement of sidewalk racks, dug in their heels, gave token obeisance to existing statutes and relied on the time honored tradition of utilizing public space for circulation to thwart any movement toward control by the City.

Then, a few years ago, the clutter was dramatically exacerbated when the number of newsracks more than doubled in a very short period of time. Enter a strong mayor with a neatness streak (have you seen any bums near City Hall lately?), and a willing board of supervisors. As custodians of the public trust, they sought a way to control the situation, which, by now seemed to have more to do with the free use of public land for signage than it did for circulation.

A new ordinance was conceived and passed in 1998 - after a "test" program - which was designed to replace the 14,000 or more free standing racks with about 1,000 multi-publication "pedmounts" affixed to the sidewalk. The new racks are to be paid for and maintained by a contractor, Adshell, which will place advertising on the backside of about half of them to cover the cost and return a profit, a portion of which is to be shared with the City after five years.

Major publishing houses (*Chronicle*, *Examiner*, *NY Times*, *USA Today*, *SF Weekly*, *SF Bay Guardian*, et. al) joined together to launch a suit challenging the ordinance on grounds too numerous to list here, many of which also concern smaller publishers who are not represented in the action.

Not mentioned in the lawsuit, nor reported in the news coverage by the dailies or weeklies is the chilling effect the new ordinance as it now reads will have on existing smaller publications and new publications in the future. Most do not have

Guest Opinion

the required funds for legal counsel to be represented in this challenge.

Space in the new *pedmounts* is to be allocated in a two step technique based on frequency of publication and combined with a lottery that will all but remove neighborhood and other locally focused monthlies from the streets. While dailies and weeklies are assured space, having first priority, it is absolutely baffling to this writer that the one in four ratio in the ordinance (for every three spots provided to dailies and weeklies, ONE is reserved for nearly 100 of those less frequently published to vie for via a lottery) does not give any consideration to the publications now serving the market (historical precedent). In short, in a four-position *pedmount*, the publications you now read will have approximately a 1 in 100 chance of securing a space, four out of 100 in a 16-position fixture.

Constitutional scholars across the land have concluded that the intent of our founding fathers in authoring the first amendment's protection of speech and press was not to protect the expression of majority or popular opinion, though these would also benefit. Rather, it was to protect the expression of minority or unpopular opinion. In a similar vein we hold the view that first amendment safeguards should not be limited to major publications. We believe that these constitutional protections apply especially to the less well founded smaller publications - those in place now and in the future - which may differ in viewpoint and may even be a bit vexing for the City and the larger publishing houses to deal with even handedly in the framing and enforcement of a new ordinance.

U. S. District Judge William Alsup, after lifting the earlier injunction against the City's enforcement of the new ordinance, indicated a willingness to hear a new challenge from the publishers and charged both sides with begin preparing. He also indicated that he had concerns about how space is to be allocated in the *pedmounts*.

We do too, your honor.

Prop. E means more homelessness

Guest Opinion

Proposition E is a March, 2000 San Francisco ballot initiative that, if passed, could result in thousands of poor tenants being evicted from their homes at a time when San Francisco is facing its worst housing shortage ever.

Under Prop. E, the poorest San Franciscans (those who receive public assistance from the city) would have their checks cut by 85%. Instead of receiving cash grants to pay for their housing, they would receive housing vouchers from the city that landlords could accept and cash in for up to \$300.

I have monitored residential hotel rents on a daily basis since 1988. I can state unequivocally that we are unable to find any unsubsidized hotel rooms for \$300.

Although the sponsor of Prop. E claims that his ballot measure would help the homeless, I know better.

The primary victims of Prop. E will be the 6,000 public assistance recipients who are already housed. If the landlords who currently provide housing to these thousands of poor San Francisco residents choose not to participate in the voucher program, then their current tenants could end up being evicted.

This is not just a doomsday scenario. Many single-room-occupancy (SRO) hotel landlords have already said that they will not accept housing vouchers.

And why should they? With a booming housing market and 1% vacancy rate, landlords should not be forced to go through the bureaucratic registration and payment confusion that Prop. E requires.

Prop. E will do nothing to improve low-income people's chances of finding affordable housing. Even middle-income people are being pushed out of the San Francisco housing market by the skyrocketing rental prices, and the cheapest SRO hotels in the city charge \$450 a month for a tiny room. A \$300 housing voucher won't go far in the San Francisco housing market. And, if a low-income person is lucky enough to find a shared housing situation, what roommate is going to accept a housing voucher from the city in lieu of cash?

I work every day with tenants who are working hard to improve their lives and their neighborhoods. Their futures are now at risk because the wealthy Union Square hotel owners who funded Prop. E are upset over alcohol and drug use in their area. Prop E jeopardizes housing for 6,000 tenants because of the behavior of a small minority. Since many of the people who bother the hotel owners do not even receive public assistance, Prop. E will not solve the problem.

Prop. E unfairly punishes the many for the behavior of a few. It is a mean-spirited measure that will only make our homeless problem worse.

Randy Shaw is Executive Director of the Tenderloin Housing Clinic.

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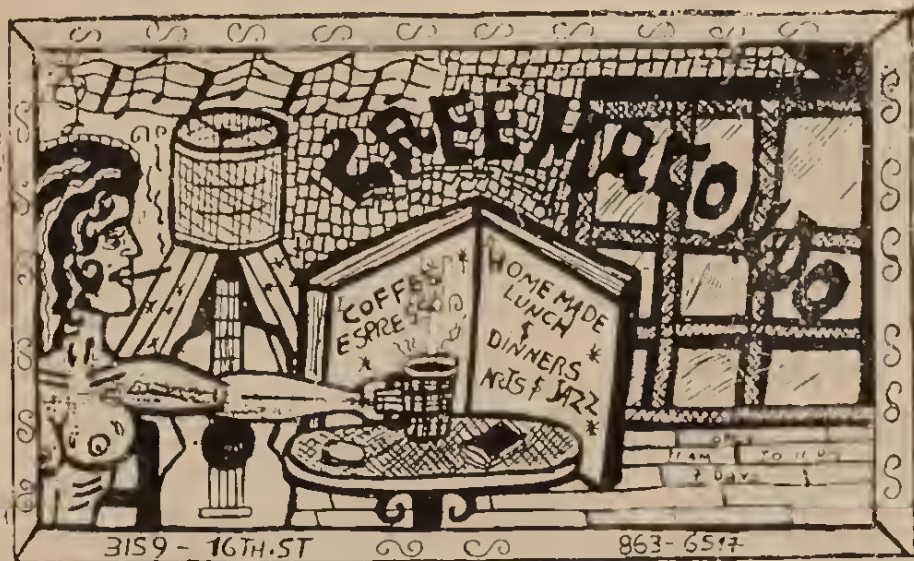
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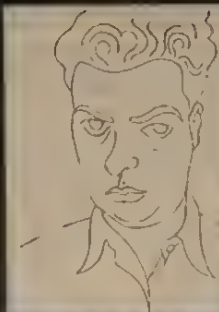
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For more information call 552-0825.



Hey, kid! Up against the wall!

Media Alliance invites the public to an opening reception for *The War on Youth*, Friday, February 11. This multimedia exhibit brings attention to Proposition 21 - the "Anti-Youth Initiative," and explores the energy and creativity behind the move to defeat this repressive ballot initiative with an evening featuring photography, graphic arts, and video documenting a political process.

Prop.21 is provoking intense reactions from people across California. It will drastically change the juvenile justice system. It first appeared in the form of a bill during Wilson's term as governor but was voted down by the California Legislature. Now, this same piece of legislation will be in the form of an initiative on the March 2000 ballot. If it passes, this initiative will: sentence youths 14-17 as adults; drop the amount of damage constituting felony vandalism from \$50,000 to \$400; broadly define a "gang" as a group of three or more people with a loose affiliation, and allow cops to wiretap these "gang members"; eliminate the ability of youth to seal their records at age 18; expand the "three strikes" laws to make sentences much longer for youth; expand the death penalty.

The War on Youth multimedia exhibit, opening reception, Friday, February 11, 6pm. Free. Media Alliance, 814 Mission Street, suite 205. For more information call (415) 546-6334. Media Alliance is a nonprofit training and resource center for media workers, community organizations, and community activists.

They Love Us... They Love Us Not

On Tuesday, January 25 dozens of youth from the San Francisco and Bay Area gathered outside PG&E corporate headquarters to celebrate the company's promise to grant \$5,000 to the Ella Baker Center for Human Rights, a nonprofit educational organization that supports positive youth programs like the Third Eye Movement.

The promise of a \$5,000 contribution resulted from prolonged dialogue between Third Eye and PG&E representatives regarding Prop.21, the so-called "Anti-Gang Initiative." PG&E contributed \$50,000 towards the draconian initiative at the request of its author and chief proponent, Pete Wilson.

When concerned youth met PG&E representatives on December 29, David Takashima, Director of PG&E Government Relations, signed a statement saying: "PG&E agrees to publicly clarify that we do not support Proposition 21. PG&E agrees not to give any additional funding to any organizations or individuals working in support of Proposition 21."

PG&E's Government Relations Rep., Lester Olmstead-Rose, left Third Eye Coordinator Jasmine Smith a message at 3pm on Monday, January 24, saying: "I have good news, the check is ready. It is on my desk."

But youth were disappointed when they gathered last Tuesday to celebrate a victory in their effort educate corporate funders about the danger of Prop.21 and to win support for one of their community-based organizations. PG&E callously violated its promise. Olmstead-Rose left a phone message for Smith three hours before the planned celebration informing

her that PG&E was retracting its donation. When discouraged youth did show to PG&E corporate headquarters as planned, they were greeted by a row of SFPD officers blocking their entrance.

According to Olmstead-Rose, PG&E was upset that a Third Eye Movement press release linked the promised \$5,000 contribution to Prop.21. A strange reaction given that young people's serious concerns about Prop.21 prompted negotiations with them in the first place. In fact, the talks led to Takashima signing a statement declaring PG&E's neutrality on Prop.21 and that "PG&E agrees to announce to their employees throughout California that PG&E does not support this initiative." PG&E's apparent rationale that it now cannot support the youth organizers because it must appear "neutral" on Prop.21 seems outlandish. PG&E's \$50,000 gift to Wilson's initiative dwarfs its promised \$5,000 contribution to the youth. Furthermore, the promised contribution was to go towards a 501(c)(3) organization that engages in youth development and public education - not towards political lobbying.

What kind of message is PG&E sending to the next generation of consumers and civic leaders? That it's O.K. to renege on a public commitment? Bay Area youth are outraged and confused, and urge PG&E to honor its word and restore its integrity by immediately fulfilling its promise to grant \$5,000 to the Ella Baker Center for Human Rights for its youth programming.

On the Rise

Youth take leadership to create their dream vision: cool products, affordable prices in a youth run, highly creative environment. Rising Youth for Social Equity (RYSE), a youth-run organization with the goal of empowering youth to take action on the issues that impact them has opened a retail store, Ujima, in the Mission. While the Mission gentrifies, RYSE has staked out a place in the neighborhood for local youth to showcase cottage industry fashion alternatives made by young designers and alternative businesses.

The store sells music and fashions from designers like First Down Suckafree, and Juël. Ujima, which means "collective work and responsibility," and is run entirely by youth who they train extensively on how to start and run a retail business. "Ujima is part retail, part living room, and part art studio," says Henry Morales, Coordinator of the Micro-enterprise Program of RYSE. "Young people need training opportunities, both for business and also for the arts." Morales is the founder of Native Gfx, which trains youth in design and silk screening.

Ujima Trading Co., 3486-B Mission @ Cortland, featuring children's clothing and toys, accessories, tapes and CD's, books, and more. Store hours are Monday-Saturday, 2pm-8pm. Call 647-1471.

A perfect valentine

Coleman Advocates invites the public to its Capital Campaign Kickoff, February 14, to benefit their new permanent home, the Jean Jacobs Child Advocacy Center, the country's first city-based advocacy center. "This is the perfect celebration of Valentine's Day for us, the culmination of

our dynamic and evolving style of citizen advocacy for kids," says Margaret Brodtkin, Coleman's Executive Director.

The new Center is located in the heart of the Excelsior District. Says Brodtkin, "It is the epicenter of the City's child population." The Excelsior and the Outer Mission have been significantly underserved for years. The needs of the children of this area have simmered below the city's radar screen. One of Coleman's goals is to change that.

Coleman members believe they are creating a first-of-its-kind community-organizing hub for children's issues. The new Center will provide space and support to fledgling child advocacy operations, and already houses the Family Day Care Association and the Coalition for Ethical Welfare Reform. Future plans include a brand new Head Start Center for needy families.

The kick-off event starts at noon, February 14 (Valentine's Day). Jeon Jacobs Child Advocacy Center, 459 Vienno Street. For more information call (415) 239-0161.

Do Not Adjust Your Television...

LatinEyesProductions.com, inc. and AT&T Cable Services have joined forces to present a half-hour monthly segment highlighting the San Francisco Bay Area as seen through "Latin Eyes." Stories that impact the Hispanic community in the Bay Area will be hosted and reported in English by Hispanic talent. Shows will air on AT&T's local cable channel 23 during prime-time evening slots the first Tuesday, Wednesday, Thursday and Sunday of the month, beginning Tuesday, February 1 at 8pm.

Latin Eyes Productions has been endorsed by San Francisco's Hispanic Chamber of Commerce and will showcase outstanding individuals, organizations, and neighborhood projects that have influenced the local Hispanic community. The program is being sponsored by Pancho Villa Taqueria and hopes to keep viewers informed on issues regarding education and business, professional achievements, and also explore the hidden "urban treasures" in and around San Francisco.

The show's creator, Andres Pruna believes *Latin Eyes* will provide bi-cultural alternative programming to explore the many aspects of living, working and having fun in the Bay Area by blending an American perspective with a Hispanic cultural background. The shows format is such that, regardless of what ethnic background, all viewers will gain unique insight into San Francisco through "Latin Eyes."

For more information, contact Lotin Eyes Producer Louro Boone at (415) 776-0806.

Volunteer Opportunities

Breast Cancer Action, an advocacy and activist organization aimed to inspire and compel the changes necessary to end the breast cancer epidemic, has a wide variety of volunteer opportunities, including events, activist and task force help, and office work during the week. All schedules welcome! Call (415) 243-9301.

SF Day Labor Program - ESL Instructor. Teach entry level ESL classes for monolingual Spanish speaking laborers. Knowledge of vocabulary specific to construction field needed. Learn about Latin American cultures and the migration experience while helping people find jobs. Hours flexible. Call (415) 252-5375.

Mission Neighborhood Centers, Inc., Head Start - Mainstreaming Aide. Work with children with special needs, ages

three to five years, on a one-to-one basis. Also work with a group of five or fewer children in the Head Start program. Call (415) 206-7752.

Intersection for the Arts - Be the first, and most lasting, impression on IFTA patrons when you greet them at the box office! Take tickets, handle reservations, set up the lobby, and in return receive free admission to any performance or reading at IFTA. Call (415) 626-2787.

The Riley Center for Battered Women and their Children - Make it your business to end family abuse and become a certified advocate for victims of domestic violence. Volunteers work on new children's program. The next Domestic Violence Training begins February 8. Call (415) 552-2943.

San Francisco Women Against Rape - SFWAR needs frontline troops. Anti-Rape. Activists needed to support sexual assault survivors. Crisis Counselor Training for Women of Color begins February 10. Call (415) 861-2024

The Mexican Museum - The Volunteer Docent training program includes presentations by in-house and visiting curators, guest speakers, instruction in touring techniques and stylistic approaches on exhibit content. Docents provide valuable knowledge in pre-conquest through contemporary arts and cultures of Mexico and the Americas to diverse groups. Call (415) 441-7683.

Gomez-Gomez at Yerba Buena Center for the Arts

The Double Life of Ernesto Gomez-Gomez is a moving account of one young man's struggle to reclaim his identity, which political necessity had stripped from him. When his mother, a member of the Puerto Rican Independence movement FALN, was arrested for terrorism in the US during the 1980s, "Ernesto" was secretly sent to Mexico while the US government hunted for him.

Adopted and raised by a Mexican family, who finally revealed the truth to him, he eventually re-united with his still imprisoned mother. The documentary effectively communicates the senselessly prolonged punishment of 15 Puerto Rican freedom fighters who served over 19 years in US prison, all convicted of crimes resulting in absolutely no bloodshed. In 1999, the group was offered a presidential pardon.

Through interviews with his mother in prison, his adoptive parents in Mexico, his godmother in San Francisco, and "Ernesto" himself, we learn the details of his family's tragedy and his dual life.

His mother's view of Puerto Rico as a "paradise invaded" is one still shared by many. She felt the fight for independence was so vital that she risked her freedom and gave up her child in order to assist. This woman and her husband (who became a fugitive) are still regarded as folk heroes.


"Ernesto" is now a young adult and is an activist working for Puerto Rican independence.

Films screen daily through February 13, noon, 2:05 and 4:15pm, \$5 general admission. Yerba Buena Center for the Arts, 701 Mission. Call 978-2700.




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J. S. Malo
in the Mission




B-Side Players: being revolutionary while getting your groove on

The San Diego based B-Side Players returned to San Francisco on January 15 to play for a receptive and energetic crowd at the Elbo Room. Combining different elements to the music ranging from Span-glish to hip-hop, reggae, funk, rock, jazz, and Afro-Cuban, the B-Side Players are leading a movement that started with informal San Diego jam session. Little by little, the movement began developing and expanding to include musicians from the South Bay and San Diego area, eventually growing to include LA and San Francisco.

Stepping up to drop consciousness, unify people, open minds, all while entertaining, the B-Side Players are educating through poetry, music, and culture. They have been paying their dues; "We are promoting higher consciousness and unity throughout the land, and spreading goods vibes in general" says Luis Cuenca, who has been playing the timbales with the band for six years.

Those who attend their shows share a connection. The band describes the audiences they play for as "different cultures dancing together and putting down their fears, putting down their barriers, and just sharing the vibe."

The band members are all deeply in tune with their indigenous culture, but are willing and open to learn about other cul-

tures and philosophies. "We want people to know about Aztlan, about our history, and about what we as a people have been through" says trumpet player and lead vocalist Carlos Paez. B-Side Players especially want to promote an awareness of the destruction of indigenous communities in Chiapas, Mexico and of the Zapatista movement currently underway there, but also take a global perspective and recognize the struggles of all oppressed communities.

Avoiding the stranglehold of a record label, the B-Side Players are completely independent. They fund themselves, produce their own music and do pretty much everything themselves to avoid all the corporate bullshit. "We just play music and try not to get involved with all the glamour and the whole politics of money and hype," says Paez. "All we want to do is elevate and unite the people."

Already having released two CD's, the debut *Renacimiento*, and their most recent, *Culture of Resistance*, the B-Side Players are currently at work putting together a live CD to be released sometime in the near future. The band is happily handling their own distribution at the moment without discounting any possibilities of negotiating a distribution deal if the right one comes along.

In mid January the B-Side Players undertook their fourth US tour, which will include some shows with Ben Harper who welcomed them back on his national tour.

In spite of – or perhaps because of – all the success and respect that these vatos have acquired touring throughout the nation and sharing the stage with groups ranging from Poncho Sanchez to the Sugar Hill Gang, the members of the band remain firmly grounded and deeply committed to promoting consciousness.

The B-Side Players will continue feeding the public with new music, adding to the stream of evolving Latino culture and community. "We are on the up-rise in art and music," says Paez, "we are definitely here for good."

Contact the B-Side Players at sestwide@aol.com, or check them out at www.bsideplayers.com.

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Not in the spirit of Christmas

Editor,

Regarding the news this week that students in Tennessee erected a macabre "Christmas Nativity" scene with corpses of the cats cut open in anatomy class, PETA has heard from outraged people from around the country. The Elizabethton High School's Nativity scene is one of the most horrifying and sad examples we have heard of just how classroom dissection fosters the impression that dead animals are classroom toys that can be played with after their bodies are sliced open and gutted.

PETA just awarded its annual Kind Student Award to Lennie Bowe, a Virginia high school student who investigated and reported some of her classmates, who are now awaiting trial for the torture and killing of a stray cat. There are good people trying to teach out children to be kind to animals, and we have laws to protect cats and other animals, even while we allow children to eviscerate cats and other animals in the classrooms.

That students in Elizabethton placed a formaldehyde-soaked dead cat in a cradle as baby Jesus and inserted sticks into the rectums of cats to make them stand up as Mary, Joseph, and the wise men is shocking, but we've also heard about cat corpse "fashion shows" and all sorts of "lu-jinks" involving animal bodies left over from classroom dissections. In one school, students were given the time to "explore," during which they pounded cats' heads on the tables, poked out their eyes, broke as many bones as possible, tore off their appendages, and ripped out their spines.

Until the cruel, outdated, and destructive practice of dissection is eliminated from our schools, children will continue to receive mixed messages about compassion, kindness, and animals. When we condone animal cruelty under the guise of education, we are doing a disservice to our children and our society. Schools, of all places, should be havens from violence. We urge everyone to consider the true lessons that dissection imparts upon children. Students, teachers, and parents, who want to find out more about humane, high-tech biology and anatomy materials that don't harm animals, can call (757) 622-7382, ext. 402.

Sincerely, Danielle Moore Education Manager, People for the Ethical Treatment of Animals (PETA)

Library for the Blind

Editor,

It has come to my attention that the SF Public Library, in order to make more room, wishes to move the location of the Library for the Blind and Print Disabled. The proposed location is beneath street level, with no elevator, almost no natural light, and no bathroom.

Were there errors in the original plans? At any rate, the Library for the Blind and Print Disabled shouldn't suffer for any errors made by those in charge and should remain at its present location, according to the original plans.

The Library for the Blind and Print Disabled moved from their old Sacramento Street location to the new, improved facilities that were so badly needed. Money spent for the new facilities in the Main Library would not be available for another costly move.

Special consideration were made in the design of the Library for the Blind and Print Disabled at its current location. There are railings that guide users directly

Letters to the Editor

to its doors from two street-level entrances. There are colored tiles marking a path; these tiles are rougher in texture so that canes can sense the difference and find their way to and from the special library. There is also a lot of natural light from many windows, which is extremely important to visually impaired people. The current space has its own bathroom, and easy exits in case of emergency.

Recently, when I was at the Main Library, I looked over a railing toward the lower level and noticed a large book cart blocking the public pathway. This was the same pathway the blind and handicapped would have to negotiate in order to reach the proposed location. The cart was in the way for more than one hour, and even sighted people had difficulty getting around it due to the location of the shelves next to the pathway.

My father is legally blind, and almost 90 years old. I'd hate to see him have to deal with the inevitable obstacles and difficulties of reaching the proposed location of the Library for the Blind and Print Disabled.

In case of emergencies, can you realistically expect the blind and handicapped to safely reach the nearest exit from the proposed location, especially those in wheelchairs? What about earthquakes, will they be bombarded by falling books or bookshelves? And what about that book cart, as they make their way down the long pathway, can you guarantee that no book carts would be in their pathway in an emergency? Even if the pathway were clear, there are no handrails along the pathway from the proposed location to be of any help.

What if there's a power outage? Do you know what it's like to be nearsighted or blind and hear people panicking around you? I do! I wore contacts and glasses for 38 years because I was very nearsighted. My dad could do nothing about his failing eyesight but he recently paid for my laser surgery to bring me back into the world of the seeing, without glasses or contacts.

In my opinion, it would be criminal to move the Library for the Blind and Print Disabled to any other location. It deserves to remain where it is.

Yours very sincerely, Nicolette Noyes

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Health Matters



Richard Pitt

Nature or Nurture

In the disciplines of Medicine, Psychiatry, Psychology, and Philosophy, the debate over whether human behavior is more determined by genetic nature or by our living environment has continually raged across the intellectual tennis court.

For most of us the answer is clear, it is a combination of both. At times the genetic influence may be more influential, at other times the environment may be more significant. Studies of identical twins separated at birth showed both remarkable similarities and differences in development and personality.

The pendulum seems to swing depending on the prevailing orthodoxy in scientific thinking. Recently we have

swung back to the biological/genetic model. A more purely biological perspective than the environmental one is now explaining many diseases. Depression is one example, especially if it is of a bipolar or manic nature. From this analysis, drug therapy is the most obvious course. One other condition now being questioned in this way is ADD (Attention Deficit/Hyperactivity Disorder). ADD is being more commonly seen in children today who are showing increasing inability to learn at school because they are distracted, unable to focus and concentrate, to remember, and to keep still, and also tend to act aggressively and have difficulty being controlled.

The tendency to classify this behavior as a disease has led to the huge increase in the use of Ritalin (a form of amphetamine) to help control children's behavior. Many people are now beginning to question whether this classification is correct. It is interesting that Ritalin is being prescribed 10 times more in America than any other western country.

While a reasonable case can be made for saying that depression can have a strong genetic component it is not so for ADD. More and more children in this culture are being asked to behave like adults at too young an age. Schools are forcing children to work in a narrow way, focusing mainly on academic standards and not on the emotional development of the child. This is especially significant for children before puberty.

The increasing focus on intellectual development, combined with many children being over stimulated through TV and computers and having access to an adult culture before they are ready is inevitably going to create problems. Those children who are either too sensitive to these stimuli or who do not have the natural temperament to conform to a school curriculum are going to react in some way. Children do not have the maturity to constrain their emotions and they shouldn't. Instead of seeing ADD behavior as some pathology to medicate we should be asking ourselves, "what is wrong here?"

The tendency of scientific experts in medicine and psychology to attribute this behavior to a genetic flaw reflects the prejudice of a profession, which tends to medicalize situations that have their origins more in the social environment.

The solution to this situation is to create an environment in which the individual nature of children can be given room for expression and where school environments are not focusing only on academic conformity.

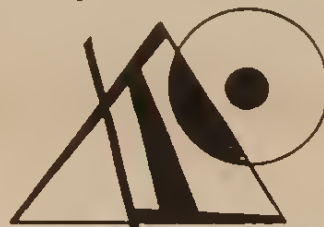
One other factor is the food we eat. Children are sensitive to the effects of foods that have preservatives or hormones, as well as processed food full of sugar. More balanced food in school and in the home could create a marked change in behavior. This has already been proven in experiments carried out in schools in England.

We need to look further and deeper for solutions to this situation, and not be content with labeling ADD as a disease to drug.

Richard Pitt, Director of the Pacific Academy of Homeopathy and Health Educator, can be contacted at (415) 695-8200.

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Library Lady



Rivera Murals in San Francisco? – You Betcha!

My brother told me there are murals by Diego Rivera in San Francisco. Is this true? Are they in a public place? S.P.T., Crocker-Amazon

Dear S., an excellent question! Library Lady dug deep into the Mission Branch's English and Spanish language collections for answers and found some great books on the life and work of Mexican muralist Diego Rivera in both the children's and adult collection.

LL Step #1 – get the books

Check out this excellent Spanish language book: *Diego Rivera en San Francisco: Una Historia Artistica y Documental* by Elizabeth Fuente Rojas for visuals. Also, we found a brand new book by Anthony W. Lee, *Painting on the Left: Diego Rivera, Radical Politics, and San Francisco's Public Murals in the Latino Interest collection* (upstairs in the Adult section). Lee details Rivera's time here in the City and the creation of his public murals for three of our public buildings.

Rivera's first SF mural was *Allegory of California* painted in 1930 for the San Francisco Stock Exchange. This mural depicts the history of the state and wraps around the interior of the stairwell that ascends to the restaurant in this building that is located in San Francisco's Financial District. The Mexican Museum schedules a tour of this mural once a month.

For the San Francisco Art Institute, Rivera painted *The Making of a Fresco Showing the Building of a City*. This mural is the smallest of the three and is located at the top of the high walls of the Art Institute's art gallery. It was painted in 1931.

Rivera's largest and most complex San Francisco mural is *Pan American Unity*, painted during the "Art in Action" project on Treasure Island, which was part of the 1939-1940 Golden Gate International Exposition. Rivera was one of many artists who were commissioned to

create work while visitors to the Exposition watched. This amazing mural is now housed at City College's Diego Rivera Theater. Rivera had originally designed for a proposed library for the college that was to be designed by his friend, the San Francisco architect, Timothy Pflueger.

LL Step #2 – get specific

In the Library's vertical files on Diego Rivera there is a brochure from City College that explains the history and the symbolism of the mural. The center of this work is dominated by an interpretation of the Mesoamerican deity, Coatlicue, which is part mythical creature, part gleaming machine. Behind her, a view of the San Francisco Bay is arranged. Multiple worlds crowd the left, right and lower portions of the mural. These worlds include a composite Mexican indigenous city, Shasta Dam, and a scene from World War II among others. According to the brochure, Rivera's intention was to "celebrate the fusion of the artistic impulse with technological innovation."

LL Step #3 – get online

Checking the Web, Library Lady found that City College of San Francisco sponsors a website on the mural, at www.riveramural.com, where you can examine the mural in detail. The site is full of information, including days and times when the mural is accessible to the public.

The San Francisco Public Library's collection includes more than 50 different works on Diego Rivera. Below is a short list of some other titles that include information on Rivera's San Francisco murals:

1. *The Mexican Muralists in the United States*, by Laurance Hurlburt, University of New Mexico Press, 1989.
2. *San Francisco Murals: Community Creates Its Muse, 1914-1994*, by Tim Drescher, Pogo Press, 1994.
3. *Mexican Muralists: Orozco, Rivera, Siqueiros*, by Chronicle Books, 1998.

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If you're looking for a great new place to go, check out the Voodoo Lounge. Not only do they have a full bar with killer pint glass Margaritas but there's also Yo's Susbi Club on the premises with some of the best and certainly the most affordably priced sushi around. For your further amusement the Voodoo Lounge also has video games, a pool table and cozy old fashioned booths. The VDL is located in what is becoming a Mission Street club hub, a half block from the Tip Top and the 26 Mix. Get there before it's discovered, which won't be long.

The Voodoo Lounge and Yo's sushi Club are located at 2937 Mission Street. Call 695-1799 for Yo's and 285-3369 for the Voodoo.

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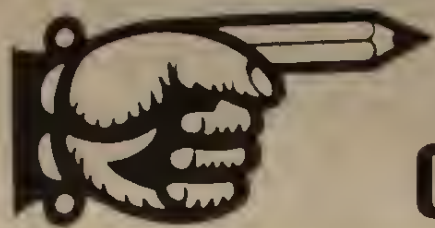


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Poems of the Month

edited by La Huerfana

Instead

The words
i should say now
slip down
through my
fingers

and into the dark
long braid i'm making
in your hair

I don't only
want your love
I want your live

this secret is becoming
a pretty black snake
for you to wear
tonight
against your back

Heart of the House

Red and white
squares
on the kitchen floor
Gameboard
we crossed all night
on our hands and knees

Printing Shadows

Are you painting shadows

on my toes
when you paint my nails
red
red
I love you
at the bottom
I love red shadows
when you paint them
red
shadows on my toes

I dream
about my toenails
and your hands
making light
making shadows
red
light and shadows
at the bottom
when you paint them
red
when you paint them
when you paint
my nails

Pintando Sombras

Acaso estas pintando sombras
en los dedos de mis pies
cuando me pintas las uñas
rojas
rojas
te quiero desde el fondo
quiero las sombras rojas
cuando tu las pintas en mis dedos

Sueño
con mis pies
haciendo luz
haciendo sombras
en tus manos
rojo
sombra y luz
en el fondo
cuando tu lo pintas
de rojo
cuando tu pintas
las uñas de los dedos
de mis pies

Simple Thoughts

If I could ever
Swallow the ocean
still I couldn't
have it

For as long as I can
I will be
breaking my heart
on the sky

Hummingbirds
will go on
dissolving
in air

Outnumbered
by love
I give up
counting the stars

Simpleza

Si yo pudiera
beberme el mar
aun asi
no podria tenerlo

Por el tiempo
que me sea posible
continuare quebrandome
el corazon contra el cielo

Los colibris
van a seguir
disolviendose
en el aire

Extasiada por el amor
deje ya
de contar
las estrellas

The Truth Is

I want to
wipe the pressure
of your hand
off my arm

I want to
scrape your voice
out of my mouth
Flatten it
with that sidewalk
and my heel
But
the truth is

I always
will find
the smell
of your tongue
on my lips

The truth is
I won't
ever
lick it
away

La Verdad Es

Que quiero
quitarme
de mi brazo
el peso de tu mano

Que quiero arrancarme tu voz
tirarla al suelo
y lisarla con mis tacones

Pero la verdad
es que siempre encuentro
el sabor de tus labios en mi lengua

La verdad
es que no
puedo dejar
de saborearte

Teresa Kennett © 1999

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February Readings:

Bilingual Children's Story Hour
Madame Bovary Study Group
Manic D Press Author Party
Cartoonist Keith Knight
Susie Bright's Best
American Erotica
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Round World Music Review

Robert Leaver



Music from the masters: Santos, Cardona and Lemvo

John Santos and Milton Cardona are both central figures in their respective musical communities, the Bay Area and New York City. They have both played with numerous legends in the Latin and Jazz spheres. Both are respected well beyond their locale for being fundamentally strong drummers on conga, bata, and percussion. They are deeply rooted in Afro-Cuban folkloric traditions and sought after as teachers and guardians of both ancient knowledge and modern improvisations.

In the late seventies they were involved with groups of young musicians who would expand the boundaries of Latin music - John with Orquesta Tipica Cienfuegos here in San Francisco and Milton with Grupo Folklorico y Experimental NuevaYorquino.

John Santos & Machete release their new recording *Tribute to the Masters* in February on San Francisco's own Cubop/Ubiquity label. The songs showcase the diversity of Cuban music and Latin jazz that these musicians are known for playing. The new release features trombone talent Wayne Wallace, who provides great arrangements on Chano Pozo's

classic *Tin Tin Deo* and Miles Davis' *So What*. Also, John Calloway contributes the jazzy *Itim*, and Santos and Wallace take Afro-Cuban folklore into the jazzy realm.

Most of the recordings are from 1998 and 1999, but several cuts recorded some ten years back are released here including my favorite, *Himno de la Raza*. This elegant tune starts with the legendary Cuban musicians Cachao on bass and Chocolate on trumpet, along with local talent and Machete veteran Rebeca Maulcon on piano. Everyone who has seen these performers play their impressive live sets over the years, or anyone who wants to hear some music that springs from the rich history of the Mission District should check out this solid recording.

Cardona released his latest disc, *Cambucha*, towards the end of 1999 on the American Clave label distributed through Just-In-Time. There is something on it for aficionados of jazz, Afro-Cuban folklore, and even doo-wop, but no salsa. In addition to a large caste of singers and drummers who play on the folkloric cuts Cardona is joined by horn players Papo Vasquez and Michael Brecker, with Andy Gonzalez and Joe Santiago taking turns on

bass and Professor Joc Torres on piano. The folklore cuts mix in some serious jazz soloing and comping. Cardona played for years with Willie Colon and recorded on hundreds of classic Fania Salsa records from NYC during the seventies and eighties- mostly as a chorus singer.

However, Milton is also known as one of the drum gods of Latin New York. Needless to say the conga, bata, and shekere (beaded gourd which is "shaken") playing is virtuosos, but is also superbly recorded. Great sax and trombone, inspired piano, thumping, and even, bowed, bass anchored by a myriad of drums and percussion and led by Milton's classic nasal-toned vocal and a sea of chorus singers- YOW! The rhythmic doo-wop cuts are like nothing I've heard before. Check out the *Obatala Macho* cut and the last track, *Malas Palabras*, a hilarious a-capella piece, quick and short so as not to offend too much with those strangely layered 'bad words.'

Congolese singer Ricardo Lemvo and Makina Loca, who are based in Los Angeles, released their third album this month on the Putumayo label titled *Sao Salvador*. Lemvo has gained fame for his high-energy combination of Cuban salsa and Congolese soukous as he has performed extensively with his band in the US and Europe. This recording starts off with the salsa sounds of *Le Rendez-vous* then kicks into the African groove of the catchy *Boom Boom Tarara*. Lemvo's

uniqueness is the effortless mix and change between Cuban/Salsa and African stylings.

Of course there is a strong historical link of which he is well aware. He also sings competently in Spanish, Portuguese, French, English, and African languages. Also included on this recording are touches of accordion and the flavor of Brazil. Lemvo brings the funk and a touch-o-rap into the afro-beat on my favorite cut *Nganga Kisi*, followed by an interesting pygmy-meets-Arabic-chanted-folkloric piece called *Dans la Foret*. This is a fun party record that fans of salsa, African, and afro-beat should all love.

Also out on Putumayo now is a collection of music from the Dominican Republic that includes a lot of *bachata* music. If all you've heard from there is merengue you should hear the sad strains of a singer and his guitar playing bachata with a propelling rhythm underneath.

Coming to the Elbo Room

Thursday, February 10 - Charanzon

Thursday, February 17 - Mazacote

Thursday, February 24 - Sensa Samba from Sao Paulo, Brazil

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¡Viva La Musica!

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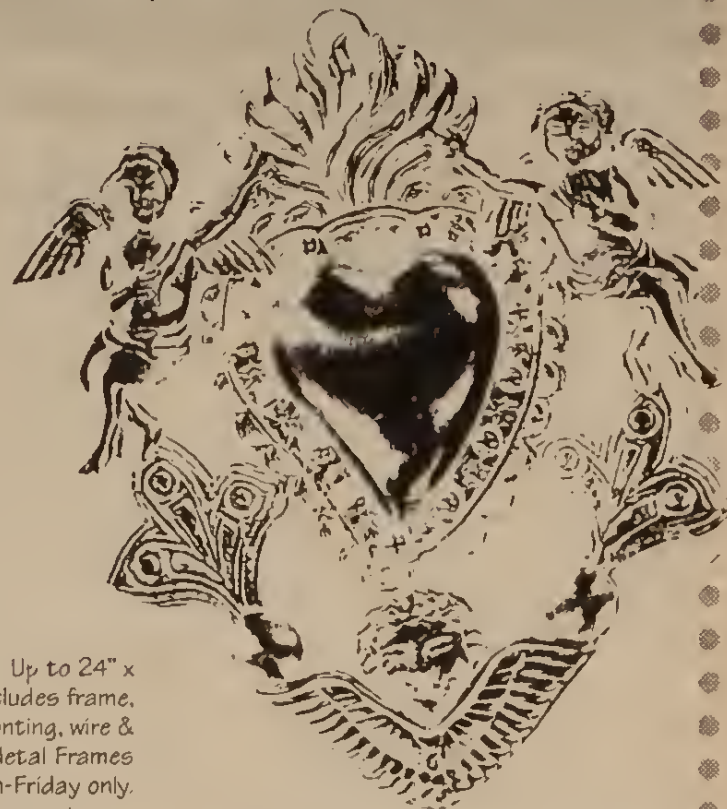
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